



MARCH ISSUE

WHO WE ARE

The Asian Art Society features an online catalogue every month listing quality works of Asian art that have been thoroughly vetted by our select members, who are the in-house experts.

By bringing together a group of trusted dealers specializing in Asian art, our platform offers a unique collection of works of art that collectors will not find anywhere else online. To ensure the highest standards, gallery membership is by invitation only and determined by a selection committee of influential gallerists

  /AsianArtSociety

Cover Image: detail of an Amida Buddha presented by Gregg Baker Asian Art on p.62

TABLE OF CONTENTS

INTERVIEW 4

CATALOGUE

CAMBODIA	16
CHINA	18
INDIA	30
JAPAN	62

FARAH MASSART

Farah Massart's enthusiasm for Asian art started more than twenty-five years ago when she began travelling intensively to Asia. After 15 years of business management experience and her studies of Asian art at SOAS University London, she took some major steps in reorienting her life. She decided to devote her professional life to Southeast Asian and Indian art by starting the gallery Famarte in Knokke in 2012. Famarte is now located in Meise (nearby Bruxelles) where collectors are welcome by appointment. During the holiday season in the summer she manages a pop-up gallery in Knokke.

Famarte specializes in high quality sculpture and ritual objects from India, Southeast Asia, Japan and Nepal. The gallery represents also several emerging and mid-career Asian contemporary artists.

She organizes regular exhibitions at the gallery and participates at several national and international antique fairs (Cultures Bruxelles, Antica Namur, Art Breda, Cologne Fine art, Parcours des Mondes Paris). Farah Massart is happy to collaborate with distinguished international collectors and to build their collection with passion and expertise.

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YOUR PARENTS ARE ALSO ART COLLECTORS OF ASIAN ANTIQUES ? WHAT IS YOUR EARLIEST MEMORY INVOLVING ART?

My parents still travel a lot and they still are art collectors, not only of Asian antiques, but also in other fields that fascinate them. I feel of course privileged that I have always been surrounded by beautiful objects at home, it expanded my perspective on the world at young age. I have a vivid memory of artists stopping by at our house or the frequent visits to befriended antique dealers. On the way back home from Italy it happened more than once that my brother and I had to share the back seat with a fragment of a fountain or a huge vessel in terracotta from Tuscany... It was all quite usual for me, but my friends were always astonished. One of the things that inspired me most and made me really happy (till today) were the regular visits to the Middelheimpark, a fabulous and permanent "art in the park" location in Antwerp, with an international overview of modern and contemporary art. I inherited without any doubt the sense of beauty and hunger for art from my mother. From my father I learnt the entrepreneurial skills.

In 2010 two coinciding encounters inspired me to reorient my life after 15 years of business management experience, and to devote my passion to Southeast Asian and Indian art. An art dealer in the south of France pointed out that my life was predestined to work in the art business with my name "MassART". A few months later the owner of a successful antique gallery in Knokke announced her wish to retire. At that very moment I decided to start my antique business in the same gallery in Knokke.

Two exhibitions in 2010 have also changed my life. The first one was in Paris, about the art of Gandhara in Guimet Museum. The next exhibition "Passage to Asia" took place in Brussel, about 25 centuries of exchange between Asia and Europe.

YOU HAVE RECENTLY OBTAINED YOUR DEGREE OF SOUTH EAST ASIAN AND INDIAN ART AT SOAS, THE SCHOOL OF ASIAN AND AFRICAN STUDIES IN LONDON. IS IT IMPORTANT TO KEEP DEEPENING YOUR KNOWLEDGE ON AN ACADEMIC GROUND?

I obtained my degree of Southeast Asian and Indian art at SOAS in 2010. Originally I didn't graduate in art history, but in Roman languages, so it was essential for me to start my art career with an in-depth study in Asian antiques. The course included lectures and conferences with contributions from a wide range of scholars, curators and art market professionals. Particularly the study on objects from the collections of the British Museum and the Victoria and Albert Museum was a real eye-opener for me. It was also a proven pathway to further postgraduate studies in Asian Antiques. I'm still in touch with alumni and tutors who assist me with some research, and the library from SOAS is a great place to consult art books and old auction catalogues. The profession of antique dealer requires a constant deepening of knowledge, with each new piece you buy.

THE MOTTO OF YOUR GALLERY IS « A WAY TO ENLIGHTENMENT ». CAN YOU EXPLAIN WHY?

The main theme in the major religions (or philosophies of life) in Asia is the spiritual awakening, that can be attained by building spiritual or religious merit. The commission to build a statue or temple was a contribution to this merit, auspicious for the karma of a person. It was also a support for meditation and a motivation in the pursuit of enlightenment.

In my opinion, this is still very relevant today. Asian artworks can be a help for yoga or meditation. They can help us to connect with others, to be more compassionate, or to accept reality with more serenity. They have a universal appeal because of their authenticity and purity.

Seated Buddha on his throne
Thailand
Chiang Saen period
circa 15th Century
Gilt bronze with natural green patina
H 25.5 cm



Hindu tantric vessel

India

18th Century

Bronze

H10xL14cm

From the Collection of Colette and
Jean-Pierre Ghysels Belgium





Ming Tong (China)
A l'écoute (2019)
Ceramic with gold leave
44x29x25cm,
Signed by the artist in front



WHAT ARE THE CHALLENGES OF A GALLERY LOCATED IN THE COUNTRYSIDE OF BELGIUM?

As I told you before I started my first gallery in Knokke, where I developed a loyal customer base. In 2018 I decided to open a gallery in our private house nearby Brussels, where I welcome the collectors in a personal and quiet setting. Their visit is not restricted to opening hours, and they can always find inspiration how to integrate an artwork at home. Of course, I still participate on a regular base in specialized antique fairs or events to meet new customers. In 2021 we organised an exhibition called "Serenity" with several like-minded dealers.

IN WHAT WAYS DOES DIGITALIZATION FACILITATE YOUR BUSINESS?

My clients come from all over the world, their time is precious, and they cannot always visit the gallery or art fairs. Digital is vital, surely since the pandemic situation, and I adapt my business model to facilitate developments in e-commerce platforms, such as the Asian Art Society. I regularly update the Famarte website www.famarte.com and I'm now developing a brand new version of it. I stay in contact with my customers via digital newsletters and catalogues to share insights about new artworks. A few years ago I couldn't imagine that a customer would buy an expensive artwork, only based on images, without having seen or touched the piece. Nowadays it's reality, but the quality of the picture, the storytelling behind a piece and sharing the emotion that emanates from a piece becomes more and more important to attract people online. To attract young people, who are the new buyers, it is also important to have a frequent visibility on social media. It is demanding to have the discipline to stay visible online as much as possible! Nevertheless, people still love to receive a catalogue on paper and turn the pages by hand to discover a piece of art. Nothing can replace direct contact with the work.

WHAT ADVANTAGES ARE THERE FOR BEING A WOMAN IN THE ART WORLD?

Unfortunately, even in the art world,

businesswomen are still under represented. We need yin as well as yang energy, both are complementary. I hope I can inspire other women to find their place in the art world. Luckily my clients are pleasantly surprised to meet a woman, they like the soft power and my personal touch in doing business. When I buy a new piece of art, I first connect with my instinct and intuition, judging authenticity, historical relevance or quality comes next. I buy with my heart, If I don't like something, I just don't buy it, even if it's likely to generate a good profit. My sensitivity and eye for detail are powerful tools for my customers to search a unique piece of art that fits with their environment and way of life. Although my management style can be helpful and compassionate, I also need determination and perseverance to survive in this art business! Emotional intelligence and a problem-solving attitude can help to create a healthful and strong relationship with the art collector.

WHAT'S THE BEST PIECE OF PROFESSIONAL ADVICE YOU'VE BEEN GIVEN?

When I started in this business,, they gave me two important professional advices. First, to be taken seriously in this business, it is important to have the necessary connoisseurship, a great sense of responsibility and an open communication. Second, one need to be open to learn and to stay critical to yourself without losing your passion and drive.

HOW DO YOU BALANCE COLLECTING TRADITIONAL AND CONTEMPORARY ART?

The combination of the two gives me the opportunity to appeal to a wider audience. In general collectors nowadays have a much broader taste. They are not only interested anymore in buying antiques, they have a deep interest in other fields too. Traditional or contemporary art, both can be the perfect testimony of the cultural, historical and religious identity of Asia. An antique work can enhance the identity of a contemporary work and vice versa, to become a rich combination. A meaningful blend of past and present gives context and depth to a home. There are also remarkable similarities in use of symbols, colour, design, ... Contemporary artists often find inspiration in the past, as well in terms of pictorial techniques, traditions and vision on life. For contemporary art I work both with artists from Asia



as with Western artists who are inspired by Asia. It is rather an unexplored field, scouting good artists who appeal to a Western audience is a very interesting challenge for me. I try to build a strong personal contact with the artist, to better understand their political, cultural and human issues. I once invited two Burmese artists-brothers in my gallery in Knokke. They never had left their country before, they barely spoke English. But it was a wonderful life experience for all of us.

DO YOU FIND SOME DIFFERENCES BETWEEN CONTEMPORARY ART COLLECTORS AND COLLECTORS OF ANTIQUES?

Sometimes people are more easily drawn to a contemporary artwork, because as a collector you need less background information nor an historical context. The provenance or the authenticity factor is not an issue here. Contemporary art is more accessible and approachable.

IF YOU HAD TO BE ONE WORK OF ART, WHAT WOULD YOU BE – AND WHY?

A bronze sculpture from Folon, the Belgian artist, famous for drawings and sculptures, represents my personality quite good. It represents a man with an open suitcase. (see picture).

I love to travel, I need the freedom to explore and to discover. My suitcase is an essential part of my life. I'm always on the pursuit for inspiring pieces of art. I consider myself as a medium between the (anonymous) artist and the present-day art lover, I try to make a long-lasting connection that could widen the horizon of the collector and also of myself.



MARCH ART WORKS

Pieces are published and changed each month. The objects are presented with a full description and corresponding dealers contact information. Unlike auction sites or other platforms, we empower collectors to interact directly with the member dealers for enquiries and purchases by clicking on the e-mail adress.

In order to guarantee the quality of pieces available in the catalogues, objects are systematically validated by all our select members, who are the in-house experts.. Collectors are therefore encouraged to decide and buy with complete confidence. In addition to this, the Asian Art Society proposes a seven-day full money back return policy should the buyer not feel totally satisfied with a purchase.

Items are presented by categories, please check the table of contents. Feel free to ask the price if the artwork is listed with a price on request.

01

**COLLECTION OF
3 HAND BELLS
(GHANTA) WITH
VAJRA HANDLE**

Cambodia

Angkor Vat period

12th century

Bronze

Height: 14 cm, 17 cm, 15 cm

Price: 1.600 euros, 2.000 euros,
1.800 euros

OBJECT PRESENTED BY:

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These ceremonial hand bells used by priests have a handle formed by tiered moldings surmounted by a trident and an undecorated body with a simple ring-molding near the bottom. The five points of the Vajra handle represent the five peaks of Mount Meru in the sacred texts of Hinduism and Buddhism.

The bells are a high-tin bronze, a special alloy used for bells that produce a good sound.

The clapper was cast separately and attached to a loop inside the bell.

In Tantric Buddhism the vajra and ghanta were usually cast in matching sets with identical vajra points. The use of this set was introduced into the Khmer world with Tantric Buddhism.

Vajra is the Sankrit word for thunderbolt and diamond, and is considered a ritual or spiritual attribute, mainly in Buddhism, but also in Hinduism.





02

CHINESE BELT HOOK

China

Warring States|Western Han
period (475 BCE–9 CE)

Bronze

Length: 9,8 cm

Provenance:

Purchased prior to 1993.

Price on request

A gilt-bronze belt hook, the terminal modelled as a dragon's head looking back at its coiled body and claws reaching over its body, the reverse inlaid in silver

03

CHINESE CIRCULAR WEIGHT

China

Warring States|Western Han
period (475 BCE–9 CE)

Bronze

Diameter 4,5 cm

Provenance:

Purchased prior to 1993.

Price on request

A gilt-bronze circular weight, modeled as two coiled chimera lying nose to tail with raised heads on a circular base

OBJECT PRESENTED BY:

Rasti Chinese Art Ltd.

M.: +852 2415 1888

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04

CHINESE CARVED DISC

China

Yuan dynasty (1279–1368)

Width: 7 cm

Published:

Morgan, *Naturalism & Archaism: Chinese Jades from the Kirknorton collection*, no. 76

Maudsley (ed.), *Art & Imitation in China*, no. 43

Price on request

OBJECT PRESENTED BY:

Rasti Chinese Art Ltd.

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Mottled celadon, deep russet and creamy jade bi-disc, carved in high relief to the top with a coiled qilong turned onto its tail, its large flat head with rounded eyes, flat nose and snarling expression below a long horn to the back of the head, with powerfully modelled striding legs, above the circular disc carved in shallow relief to the underside with swirls, the stone with strong mottled tones

For a similarly carved Song dynasty sword ornament in white and russet jade, see The Palace Museum (ed.), *Compendium of Collections in the Palace Museum: Jade, Vol. 5, Tang, Song, Liao, Jin and Yuan Dynasties*, pp. 122-23, no. 130; and for a similarly carved chape with dragon design dated late Eastern Zhou dynasty, see Hansford, *Jade: Essence of Hills and Streams*, p. 85, no. B45.







05

CHANGYI, AN INFORMAL COURT '100 BUTTERFLIES' ROBE WORN BY MANCHU WOMEN

China

Qing period (1644-1912)

Last quarter of the 19th century

Embroidery and weaving. Lining – blue silk damask-weave silk with a swastika-fret pattern. Silk and gilded buttons

Height: 142 cm

Width (sleeve end to sleeve end): 140,5 cm

Provenance:

Private collection, Denmark

Exhibition:

Ackland Art Museum, Chapel Hill, North Carolina, USA,

"Court and Capital: Art from Asia's Greatest Cities," May 31 - December 10, 2017

Price: 18.000 USD

OBJECT PRESENTED BY:

Alan Kennedy

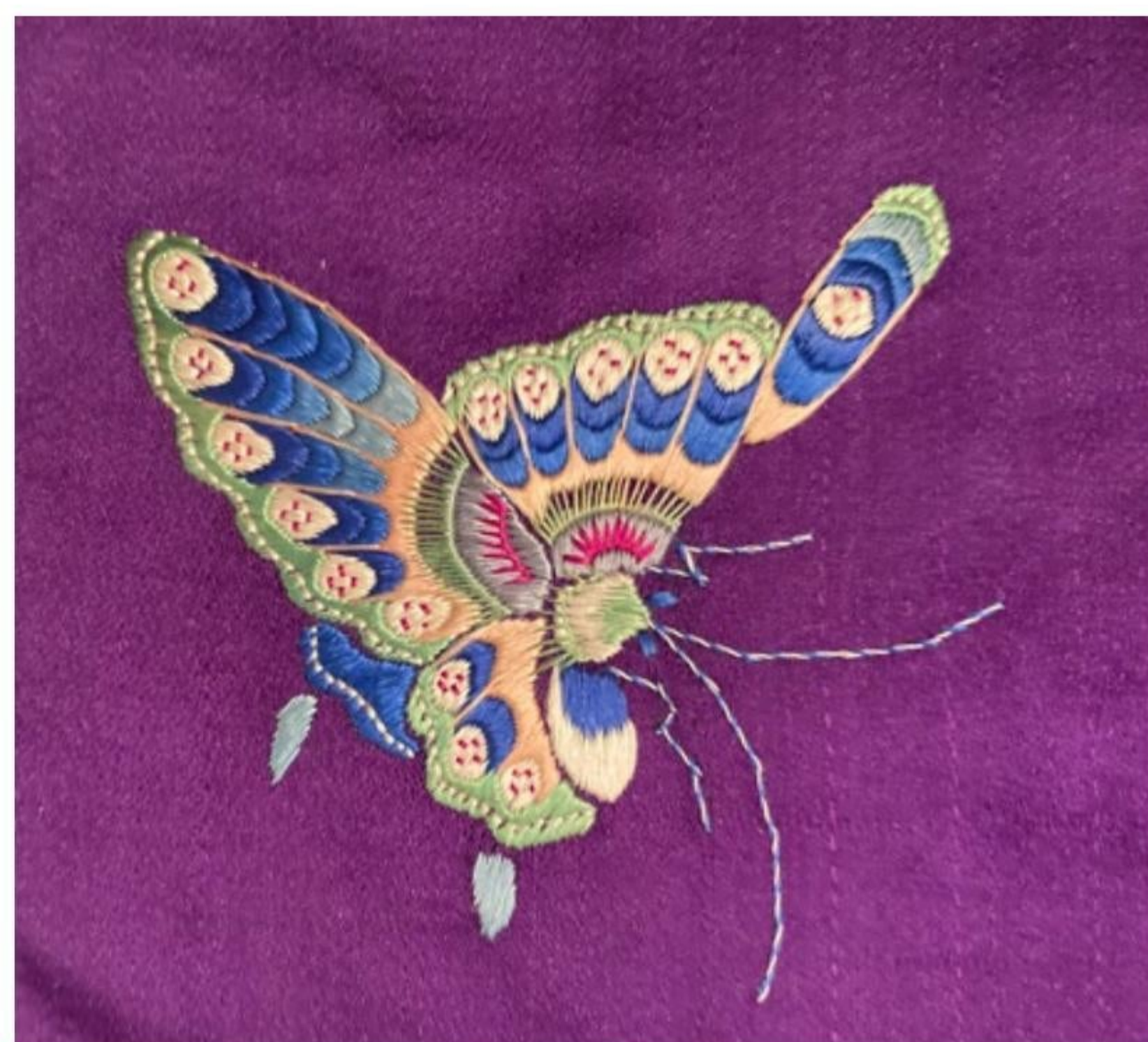
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A multitude of fluttering butterflies in many colors have been meticulously embroidered on a vivid purple ground. The black-ground trim is embroidered with flowers and butterflies, and the narrower white-ground trim is woven with floral motifs. The two kinds of trim have a lobed shape at both sides of the robe under the arms, calling to mind the auspicious *ruyi* (wish granting) scepter.

The great number of butterflies may represent a wish for a long life in that the first character of the word for butterfly (*hu*) can sound like an auspicious word for good fortune and happiness, while the second character for butterfly (*die*), is a homonym for a person of advanced age, being someone in their seventies or eighties. Therefore, the robe may have been made for an older woman as a wish for a long and happy life.







06

SĀKYAMUNI BUDDHA

Hebei, Mongolia or Chinese
Early 18th century
Gilded bronze
Height: 13,2 cm
Provenance:
Private collection, Switzerland.
Price on request

OBJECT PRESENTED BY:

Christophe Hioco
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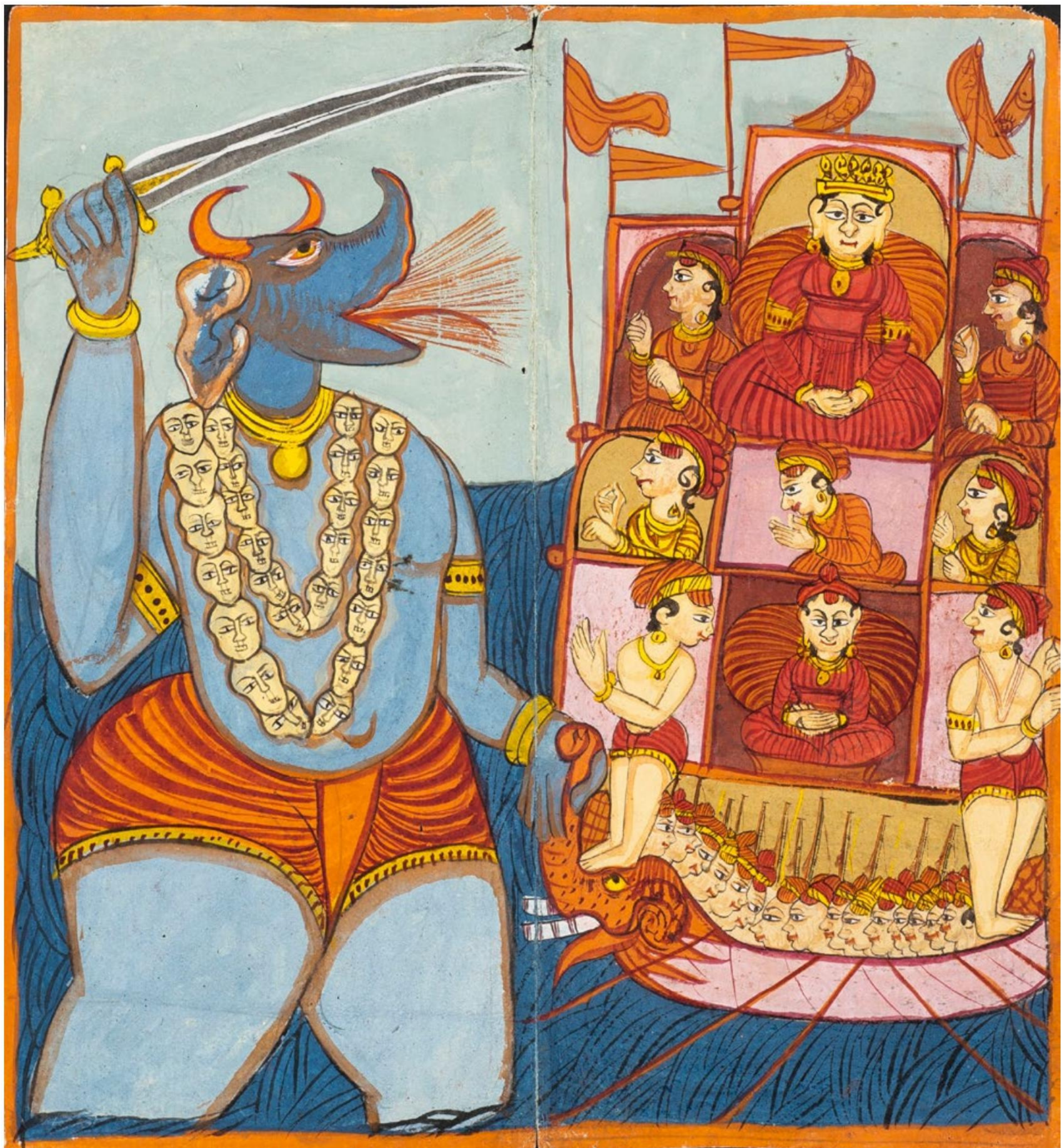
The Buddha is shown here in the most classic iconography. Sitting in the diamond pose, the Blessed One, with his right hand claims the earth as witness (bhumisparsa mudra), in the famous episode just before his Awakening. With his left hand he holds the begging bowl in his lap. Like many depictions in Asia, his top garment (uttarasanga) leaves the right shoulder bare to ensure greater freedom of movement.

The iconometric canon accentuating the width of the shoulders, the very high base with alternating molding and two large rows of flat, undecorated lotus petals, the relatively heavy alloy containing a high amount of copper, and the mercury gilding which covers thickly, all these indicate the statuette was made in the workshop of Zanabazar (1635-1723).

This pontiff, the first of the incarnations at the head of the Mongolian lamaic church (Jebtsundamba-khutukhtu), is known by the honorific title of Jnana Vajra, "Vajra of Wisdom" (transformed into "Zanabazar") granted to him at the age of three, the first of a long list of praising names acquired throughout his ecclesiastic career. A well-rounded man, there were few activities he didn't practice. A reputed artist, his sculptures were famous and praised during his lifetime. A small number of bronzes conserved in Ulan Bator form the nucleus of a collection of his works, in spite of the massive destruction carried out by the Communist government during the 1930's. We have no trace of how his workshops operated either in Mongolia or in Beijing, where, as a close friend of the Emperor Kangxi (reigned 1672-1722), the pontiff spent much of the last thirty years of his life. It is assumed that this latter production continued for a few decades after his death, perpetuating his refined, ancient aesthetics.







07

**SEA MONSTER
ATTACKING A SHIP**

Rajasthan, India

Circa 1800

Pigments on paper

Height: 24,8 cm

Width: 22,4 cm

Price: 5.200 euros

OBJECT PRESENTED BY:

Alexis Renard

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This vivid painting of popular style is showing a giant unidentified sea monster attacking a ship, the monster bearing resemblance to the demon Kumbhakarna with elephant ears.

08

HEAD OF BHAIRAVA

South India

18th century

Bronze

23,5 cm (h) x 13 cm (w)

Provenance:

Colette and Jean-Pierre Ghysels,

Belgium, acquired in

the early 70 'ties.

Price: 5.800 euros

OBJECT PRESENTED BY:

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Bhairava, the fierce manifestation of Shiva, is represented here with his bulging expressive almond-shaped eyes, his mouth with fangs, a third eye to the centre of his forehead. He is adorned with circular earrings, each decorated with a serpent, and a necklace. His hair is pulled into a high multi-layered crown topped by a lotus bud and surrounded by flames. His head is protected by a canopy formed by five serpents. The facial expression radiates power and energy, necessary to repulse the enemies.



09

SCENE FROM AN INDIAN EPIC

Garhwal or Kangra, India

Early 19th century

Pigments and gold on paper

Height: 28,5 cm

Width: 40 cm

Provenance:

Private English collection

Price: 12.000 euros

OBJECT PRESENTED BY:

Alexis Renard

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This large and colourful miniature illustrates an unidentified epic. It shows a group of people departing on a journey on an ox cart. A young lady dressed in red – the hero of the scene – is travelling together with a bearded man and a youngster, probably her husband and son. A pilgrim is walking near them, accompanied by a white-bearded man carrying a sword and protecting them on their journey.

In the upper part of the background, scenes of everyday life in a village are vividly depicted, with the main figure of the story saying farewell before leaving, emphasising the sense that they are embarking on a long trip.







10

GANEŚA

Eastern India
Pala period
10th century
Bronze
Height: 8 cm
Provenance :
Private collection, Germany
Price : 5.000 euros

OBJECT PRESENTED BY:

Christophe Hioco
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Made in bronze and dated from the 10th century, the piece comes from Eastern India in the heart of the Pala kingdom and is 8 cm high. Well-known as the elephant-headed god, Ganeśa is one of the most popular gods in the Hindu pantheon, as can be seen by the great number of replicas throughout the Subcontinent. He is worshiped fervently by all: both lower castes and Brahmans, who offer up a prayer to him before every ceremony.

Light is a metaphor for wisdom: Ganeśa, the god of knowledge, removes obstacles and makes rituals, as well as any human undertaking, run smoothly. He is therefore particularly worshiped on this festive day.

As usual, this beautiful bronze depicts the god with a protuberant belly and sitting in *lalitasana*. From his first right hand he holds a round sweet, while with his second left hand he brandishes the ax that serves to destroy all negative forces. He has only one tusk because he broke off the second to transcribe the epic saga of the *Mahābhārata*.

Characteristic of the Pala period, the details of the face and the hairstyle in ascetic bun are finely rendered. A worshiper in a praying position kneels at his feet.



11

ILLUSTRATION TO A HARIVAMSA SERIES: NARADA WARNS KAMSA

Attributed to Purkhu

Kangra, India

Circa 1800 – 1820

Opaque watercolor heightened
with gold on paper

Image: 47,5 cm x 37 cm

Folio: 47 cm x 36,2 cm

Provenance:

Stanley A. Kaplan, acquired in India
during the 1940s-1950s.

Publication:

Archer, W.G., *Indian Paintings from the
Punjab Hills*, London, Parke-Bernet, 1973, I:
294- 295.

Beach, M.C. et al, *Masters of Indian Painting:*
Vol. II, Zurich, 2011, pgs. 728 - 732.

Goswamy, B.N and Fischer, Eberhard,
Pahari Masters, Zurich, 1992, pgs. 367- 387.

Price on request

OBJECT PRESENTED BY:

Kapoor Galleries

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The present painting comes from the Harivamsa, a work of three chapters appended to the great epic, the Mahabharata. Depicted here is Narada, who is revered for both his sage advice and his notorious mischievous ways, creating some of Vedic literature's most humorous tales. He is known as a master of the veena, and is frequently depicted with one (as in this particular scene). This painting illustrates the following excerpt from the Harivamsa:

"...The great saint Narada descended from the heavenly planets to the forest of Mathura and sent his messenger to Kamsa. When the messenger approached Kamsa and informed him of Narada's arrival, Kamsa, the leader of the asuras, was very happy and immediately came out of his palace to receive Narada, who was as bright as the sun, as powerful as fire, and free from all tinges of sinful activities. Kamsa accepted Narada as his guest, offered him respectful obeisances and gave him a golden seat, brilliant like the sun. Narada was a friend of the King of heaven, and thus he told Kamsa, the son of Ugrasena, "My dear hero, you have satisfied me with a proper reception, and therefore I shall tell you something secret and confidential. While I was coming here from Nandakanana through the Caitraratha forest, I saw a great meeting of the demigods, who followed me to Sumeru Parvata. We traveled through many holy places, and finally we saw the holy Ganges. While Lord Brahma was consulting the other demigods at the top of Sumeru Hill, I was also present with my stringed instrument, the vina. I shall tell you confidentially that the meeting was held just to plan to kill the asuras, headed by you. You have a younger sister named Devaki, and it is a fact that her eighth son will kill you." (reference: Hari-vamsa, Visnu-parva 1.2-16)

Purkhu is one of the master artists of early Kangra Painting. Active from 1780 – 1820, under the patronage of Maharaja Sansar Chand, he is respected for his brilliant execution of emotionally evocative processional scenes. "Purkhu saw individuals essentially as falling into types. There is no insensitivity to appearances, and he was quick to establish distinctions between one person and another..."

therefore Purkhu was best in rendering large groups: court scenes, processions, state festivals, private celebrations, and the like. He was able to invest these scenes with the specific character of each occasion" (Beach, 2011). In this particular painting our eye is immediately drawn to the foreground, where a courtly meeting surrounded by lush topiary is being held. A *chowrie*-bearer fans Kamsa (inscribed above crown) as the king watches Narada (inscribed in red), the most traveled sage, fly away on the upper right, veena in hand. The lush surroundings of the court scene is reminiscent of Purkhu's most famous work for the Gita Govinda series, often referred to as the Lambagraon Gita Govinda.



12

SANDSTONE HEAD

India

10th - 11th century

Sandstone

32 cm (h) x 30 cm (w) x 25 cm (d)

Provenance:

Jonathan Miles (lecturer at London's Royal College of Arts)

Peter Sloane

Alexis Renard

Belgian private collection

Price on request

OBJECT PRESENTED BY:

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This rare and impressive sculpted sandstone head is that of a male deity whose beautiful headdress, with delicately coiled locks of hair, evokes the hairstyle of ascetics, or *jatamukuta*. His face features a thin moustache, a beard and long arched eyebrows. His eyes are half open and so is his mouth, revealing a glimpse of his tongue. The powerful physicality and expression of this piece are striking: is it expressing pain or pleasure? In its original context it was very likely related to the expression of one or more aesthetic feelings (or *rasas*), such as *Bhayanaka* (the terrible sentiment) or *Bibhatsa* (the odious sentiment).

Such themes provided an opportunity for Indian artists to explore violent subjects, notably in the depictions of fierce deities: the goddess Kali wearing lifeless bodies as earrings, or necklaces of severed heads; figures on pyres; deities drinking hot blood straight from human skulls... an expression of unquiet beauty that can arouse a form of aesthetic pleasure in the viewer. The expression in this case can be interpreted as ecstasy, literally as in a self-transcendent experience. The sculpture could also be interpreted as a contemplation of death on the path to spiritual awakening. It is crucial to note that, in the Indian context, all is illusion. Depictions of a fierce Shiva linked to destruction (depicted manifested as Bhairava), are embodiments of the destructive forces that free us from illusion and the cave of shadows, freeing us to walk the path towards peace and transcendence.

A few other sculptures can be compared to this one. These other examples, with fierce expressions and dating from the same period, are most often related to Bhairava. The treatment of the headdress, the three-quarter pose, the bulging eyes and the fierce expression, are all distinctive elements associated with this deity. However, the absence of certain attributes, including a third eye, do not allow the present example to be identified with certainty. A smaller head of Shiva (18 cm), from the Cynthia Hazen Polsky collection, is published in: Topsfield, A. (2004), *In the Realm of Gods and Kings: Arts of India*, London: Philip Wilson Publishers, pp. 100–101, n. 36.









13

ILLUSTRATION TO THE BHAGAVATA PURANA: PRADYUMNA WEDS RUKMAVATI

Nepal

Circa 1775

Ground mineral pigments on paper

Image: 33,7 cm x 50,8 cm

Folio: 36,5 cm x 52 cm

Provenance:

Private American collection, by 1972.

Publication:

Himalayan Art Resources (himalayanart.org), item no. 7505.

Price on request

OBJECT PRESENTED BY:

Kapoor Galleries

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The present painting is from an important series depicting the exploits of Krishna as described in Book Ten of the Hindu epic, the Bhagavata Purana. The Bhagavata Purana chronicles the ten avatars of Lord Vishnu, each of whom must save the world from danger, destroy evil, and protect virtue. Shown here is Krishna's son Pradyumna—the incarnation of Kama, the god of love—marrying the beautiful Rukmavati. Their son, Aniruddha, later becomes embroiled in a love affair with the princess Usha, starting a war between his grandfather, Krishna, and Usha's demon father, Banasura.

The holy city of Dwarka, home of Krishna, appears sprawled across the folio in a stunning birds-eye view comprised of multiple perspectives—a characteristic feature of this Nepalese series. Pradyumna and Rukmavati are depicted in the center of a large wedding celebration, surrounded by a myriad of attendants and courtiers. Pradyumna—identifiable by his characteristic blue skin symbolic of his relation to Krishna—is adorned with a golden crown and wreathed in flowers as he grasps the arm of his bride. See a painting from the same series at the Metropolitan Museum of Art (acc. 2019.64) depicting Pradyumna with his first wife, Mayavati, entering Dwarka for the first time.





14

A PRINCE WITH A FALCON

Kishangarh, India

18th century

Opaque watercolor heightened
with gold on paper

22,9 cm x 14,6 cm

Provenance:

The collection of Helen and Joe Darion,
New York, acquired from Lawners by
February 1968 (no. 41).

Price on request

OBJECT PRESENTED BY:

Kapoor Galleries

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E.: info@kapoors.com

W: www.kapoors.com

The present portrait may have been a noble commission to demonstrate status, as the inclusion of a falcon in the composition makes reference to the archetypal prince's skill in hunting. This enigmatic portrait and others like it were typical of Kishangarh, particularly around the lifetime of the artist Nihal Chand (c. 1710-1782), whose training in the imperial Mughal workshops at Delhi helped him create a popular new style of portraiture that combined Mughal naturalism with the traditional romantic and poetic idealization previously beloved in Kishangarh. The signature Kishangarh style began to develop under the patronage of Raj Singh (r. 1706-1748), and reached full-fledged actualization under Sawant Singh (r. 1748-1764). As the present painting dates to the latter part of the eighteenth century, it stands as an example of this Mughal-infused style at its most evolved.



15

AN ILLUSTRATION TO THE RAMAYANA: SITA IN RAVANA'S PALACE

Mewar, India

Early 18th century

Opaque watercolor heightened
with gold on paper

22,2 cm x 38,1 cm

Provenance:

Purchased in the U.S. in 1972 and
descended in the Steig family.

Price on request

OBJECT PRESENTED BY:

Kapoor Galleries

M.: +1 (212) 794-2300

E.: info@kapoors.com

W: www.kapoors.com

In the present illustration of the *Aranyakakanda* book of the great *Ramayana*, the demon King Ravana appears in his palace surrounded by his wives and the daughters of gods and other divine creatures he has previously captured. Before him stands Sita, the wife of Rama, who he has imprisoned. His fortress at Lanka is guarded by his animal-headed minions.

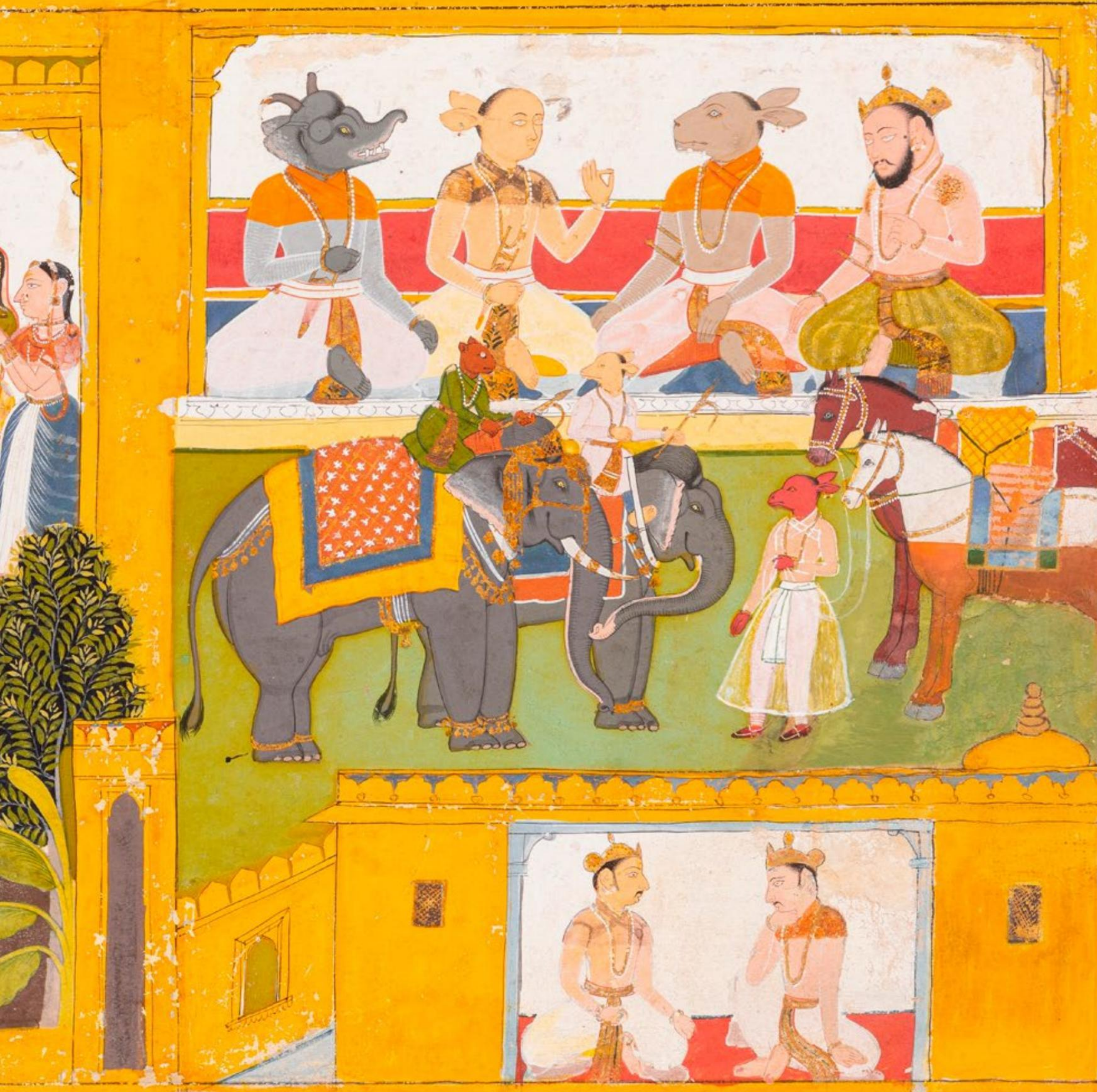
This folio is representative of a playful style associated with the Rajput principality of Mewar. The red and yellow borders, the prominence of primary colors in the overall composition, the execution of foliage with pointed leaves splaying out in a circular fashion from a central point, and the sharp profiles of each figure, closely match that of a folio from a dispersed manuscript depicting Rama and Lakshmana searching the forest for Sita dated to circa 1680-1690 at The Metropolitan Museum of Art (acc. 1974.148).



॥वनकांक॥१००॥पछेशवण॥सीताहेंराज्यदेखालेहे॥जठेअनेकलष



पजोधाबेगहें॥ हाथीघोडा अनेकहे॥ सोजे जलनं काहे॥



16

JADE KHANJAR HANDLE

India

18th - 19th century

Green jade, rubies and gold inlaid
in the *kundan* technique

Height 12,7 cm

Price: 6.000 euros

OBJECT PRESENTED BY:

Alexis Renard

T.: + 33 1 44 07 33 02

E.: alexis@alexisrenard.com

W: www.alexisrenard.com

This fine jade *khanjar* dagger handle is of typical shape, with an engraved decoration of delicate flowers and leaves in relief, and rubies inlaid in gold using the Indian *kundan* technique. The bifid base, formed by two volutes, is circled by a gold ring.



17

SŪRYA, THE SUN GOD

Bengal - Bihar, Northeast India
 Pāla-Sena Dynasties (9th - early
 13th c)
 11th-12th century
 Black stone
 Height: 58,5 cm
 Provenance :
 Sotheby's, London, 8 December
 1969, lot 45
 Nejman collection
 Mossgreen Gallery, Sydney, 2006
 Phillip Adams collection, Australie
 Publication :
 Bonhams, Indian, Himalayan and
 Southeast Asian Art, New York, 13
 March 2017, n° 30950 p. 92.
 Price on request

OBJECT PRESENTED BY:

Christophe Hioco
 M.: +33 (0) 1 53 30 09 65
 E.: info@galeriehioco.com
 W: www.galeriehioco.com

This beautiful, carefully executed stela depicts Sūrya, the Sun god.

The origin of this deity can be found in Iran. In the *Avesta*, *yasht* X describes Mithra, flanked by two acolytes, Sraosha and Rashnu, who, like the solar god, are mounted on a chariot drawn by horses. The presence of a Mitra, protector of cosmic order in the Rigveda, one of the most ancient Sanskrit texts, suggests a common, ancient Aryan origin. This foreign deity preserved a "northern style" of dress. Although he does not wear his traditional kaftan here, he still has the tall boots of his original vestment. Chapter 51 of the Agni Purana describes him standing, wearing a royal crown (kirīṭamukūṭa), full-front and in absolute symmetry, holding a lotus flower in each hand (Mallmann, 1963, pp. 73-76). His chariot, driven by Aru and handling the seven horses, is shown at the bottom of the stela.

At the sides, and at the height of the god's legs, are his two acolytes, Pingala and Daśa with their consorts. On the left, which means to the right of the god, is a chubby Pingala holding the stylus and inkwell he needs to note down the good and bad acts of men during the daytime, and his wife Niṣprabhā (Darkness). These deities are a counterpart to Daśa, sometimes called Daśī (Banerjea, J.N. 1956, p.434), Daśin or Daśanāyaka, here armed with a sword and not with his eponymous baton, guardian of the residence of the Sun, along with his consort Rājñī (Light). Between the god's legs we see the goddess Mahāśvetā holding an ewer.

Also at the sides, but smaller, are Sūrya's two wives, Usha (Dawn) and Pratyūṣā (Dusk), who are shooting arrows shaped like the rays of the sun.

Sūrya had fervent followers within the Saura sect. Mentioned in the Mahābhārata, this sect grew rapidly from about the 6th to the 10th century. Several impressive temples were built to this god in northern India during the medieval period. For example, Mārtā in Kashmir, Konārak in Orissa and Chitragupta in Khajuraho, Madhya Pradesh.









18

AMIDA BUDDHA

Sculpture

Japan

Muromachi period

15th century

Radio Carbon Dating Ref: RCD-9441

Gilt-lacquered wood

Height: 43,5 cm,

with stand and mandorla 84 cm

Provenance:

Mr. Richard Nathanson collection
(d. 2018)

Price: 32.000 euros

OBJECT PRESENTED BY:

Gregg Baker Asian Art

M.: +32 468 00 56 85

E.: info@japanesescreens.comW: www.japanesescreens.com

A gilt-lacquered wood figure of Amida Buddha dressed in a flowing robe, standing on a double-lotus pedestal raised on an elaborately decorated stand

The head has *gyokugan* (inlaid crystal eyes) and is also adorned with crystals representing the *byakugō* (white spiralling hair) on the forehead and the *nikkei-shu* (red jewel on the protrusion on top of the Buddha's head). The right arm raised and the left arm extended with the forefinger and thumb of each hand forming a circle, which represents the *raigōin* mudra, welcoming the believer into Amida's Great Western Paradise. The mandorla is carved with scrolling clouds and a Sanskrit character.

Belief in Amida as Lord of the Western Paradise rose in popularity during the late 10th century. Based primarily on the concept of salvation through faith, it was not only a religion which appealed to a broad range of people, but also a direct assertion of piety against the dogmatic and esoteric ritual of the more traditional Tendai and Shingon sects. In Amida's Western Paradise the faithful are reborn, to progress through various stages of increasing awareness until finally achieving complete enlightenment.

This style of Amida Nyorai sculpture is after *Annamiyō* (Annam-style), which was originated by Kaikei (act. c. 1183-1223) who received a Buddhist name, An-amidabutsu or alliterated Annamidabutsu as a devout believer of *Jōdo* (Pure Land) sect Buddhism. Kaikei was one of the most important Buddhist sculptors active in the late-Heian to Kamakura period, often compared with another KeiSchool great master Unkei (d. 1224). Widely favoured as the ideal embodiment of Amida Nyorai in Japan, Kaikei's style was carried on and developed by his followers and later generations. Most of the standing Amida figures at and after the time of Kaikei are said to be more or less influenced by his style.

For more details, please visit: <http://japanesescreens.com/catalogue/religious-objects/7235/>





19

MOCHIZUKI GYOKKEI (1874-1938)

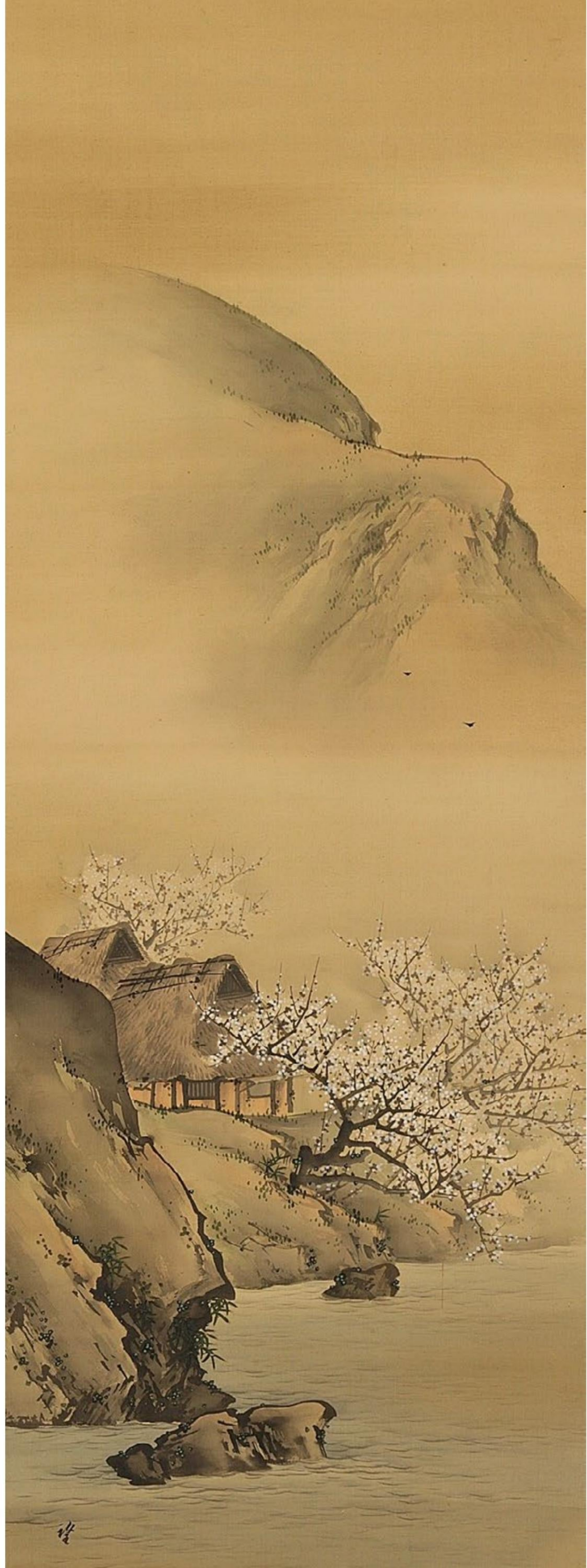
Spring Landscape
Signed and sealed by the artist
Japan
Early 20th century
Ink and light colors on paper
194,7 cm (h) x 50,3 cm (w)
Inv. No. 20.012
Price on request

OBJECT PRESENTED BY:

Galerie Kommoss
M.: +49 177 6033 201
E.: info@galeriekommoss.com
W: www.galeriekommoss.com

Mochizuki Gyokkei, the fifth heir of the Gyokusen painting tradition (also known as 'Kyōto school') was a master painter of flower-bird-paintings, but also of landscapes as one can see in this fine example of a spring landscape. Within a mountainous setting, indicated by a large massif in the distant background, he composed a rural spring landscape with traditional Japanese farmhouses between blooming trees.

Mochizuki Gyokkei was the successor of his father Mochizuki Gyokusen (1834-1913), who has been working for the imperial palace as well. From him, Gyokkei inherited his accurate brushwork through his training in the fifth-generation family style tracing back to his great-grandfather Mochizuki Gyokusen (1692-1755), who established the family studio combining these elements of Chinese painting of the Kishi school with influences by Shen Nanping and Japanese paintings by the Maruyama-Shijō school as well as western painting techniques.



20

NETSUKE REPRESESENTING SEIOBO

Japan

First half of 19th century

Detailed carving and nice patina

Height: 5,8 cm

Price: 1.800 euros

OBJECT PRESENTED BY:

Kitsune Gallery

M.: + 32 476 87 85 69

E.: arie.vos@kitsune.be

W.: www.kitsunegaroo.com

A Japanese boxwood katabori netsuke by Shuko representing Seiobo (the Chinese goddess Xiwangmu), better known as the Queen Mother of the West. Detailed carving and nice patina; the himo-toshi consisting of large holes, signed in a rectangular cartouche with rounded angles. 1st half 19th century -The Fuld index places Shuko (alternative reading "Kanemitsu") into the 18th century, as a member of the Tsu school.



21

CHAWAN WITH CRACKLED GLAZE

Signed by Tōshū
Japan
Edo-period
Late 18th century
Diam.: 11 cm
Height: 6,5 cm
Price: 1.800 euros

OBJECT PRESENTED BY:

Kitsune Gallery
M.: + 32 476 87 85 69
E.: arie.vos@kitsune.be
W.: www.kitsunegaroo.com

This chawan has a mixture of e-Shino / Karatsu style features; The beige crackled glaze has been applied with a brush and adds a lot of charm to the keshiki (landscape) of this tea bowl. The cha damari (part of the bowl were the remaining matcha gathers after drinking) has a swirl design.

The rim (kuchi) shows a small indentation to clearly differentiate the front from the back side.





22

ŌTAGAKI RENGETSU (1791-1875):

Fresh Water Jar with Incised Poem
Signed by the artist
Japan
Late Edo/ early Meiji period
Glazed stoneware, incised
21,2 cm (h) x 16,5 cm (Diam.)
Inv. No. 19.033
Price on request

OBJECT PRESENTED BY:

Galerie Kommos
M.: +49 177 6033 201
E.: info@galeriekommos.com
W: www.galeriekommos.com

Ōtagaki Rengetsu is possibly the most famous female poet of the 19th Century and also known for her excellent skills in calligraphy and pottery. She was born as illegitimate daughter of a samurai from the Tōdō family. Soon after her birth, she was adopted by Ōtagaki Mitsuhasa who worked at Chion'in, an important Jōdo (Pure Land) school temple in Kyōto. In 1798, having lost her mother and brother, she was sent to serve as a lady-in-waiting at Kameoka castle in Tanba where she was taught classical poetry, calligraphy and martial arts.

With only 33 years, she already went through some fateful years of her life with the loss of two husbands and all of her five children. After that, she decided to shave her hair and take vows, adopting the name Rengetsu (Lotus Moon). She lived together with her stepfather near Chion'in temple. After his death in 1832 Rengetsu began to make her extraordinary pottery, which she usually inscribed with her own waka (31-syllable classical poetry) and sold to support herself. With her unique combination of pottery, calligraphy and poetry, Rengetsu already gained large recognition during her lifetime far beyond the borders of Kyōto.

The work presented here is a lidded freshwater jar for the Japanese tea ceremony. Despite her tragic life, the work exemplifies the subtle beauty and humor Rengetsu was able to maintain for herself. In the incised poem - also known as *Aubergine Poem* - she plays with the double meaning of the Japanese word 'nasu' and links the image of the ripe fruit of an eggplant with the Buddhist conception of a fulfilled and happy life:

*To rise in the world
and achieve
what one desires,
is indeed
a happy thing.*

The jar comes with an old, fitted wooden box. This work is almost identical to a water jar from the Unger Family Collection, Switzerland, that has been published in the exhibition catalog *Black Robe, White Mist: Art of the Japanese Buddhist Nun Rengetsu*, National Gallery of Australia (2007), p. 94.

23

**MAEDA
CHIKUBŌSAI I
(1972-1950)**

Funagata mori hanakago

(A ship-shaped shallow flower basket)

Signed by *Chikubōsai zo kore*

(Chikubōsai made this) and seal by
Chikubōsai

Japan

Showa 15 (1940)

Susudake (smoked bamboo),

rattan, the handle is made of
natural root smoked bamboo

Tomobako with a dish-shaped
metal *otoshi*

27 cm (h) x 57 cm x 27 cm

Price on request

Hakogaki:

Top: *Funagata mori hanakago* (A boat-shape shallow flower basket)

Back: *Koki 2600-nen shoka, Senyo Kuzenosato, Chikubōsai kore o tsukuru with seal Chikubōsai* (This is made in the early summer of the 2600th Imperial Year (Showa 15, 1940) at Kuze (in the village Kuse, the Sen'yo district, Osaka) by Chikubōsai)

Uroko-ami [fish-scale plaiting], braiding, *mushima-ki*-wrapping and ornamental knotting's

OBJECT PRESENTED BY:

Galerie Mingei

M.: + 33 (0)6 09 76 60 68

E.: mingei.arts.gallery@gmail.com

W: www.mingei.gallery









24

HASHIMOTO
KANSETSU
(1883-1945)

Drunken skeletons

Signed: *Kansetsu suiko heiga*

(Painted and inscribed by Kansetsu when drunk)

Japan

Taishō/Shōwa period

20th century

Hanging scroll

Ink on paper

Scroll: 195 cm x 49,5 cm

Painting: 122 cm x 30,5 cm

Exhibition:

Enfers et Fantômes d'Asie [Ghosts and Hells: The Underworld in Asian Art],
Musée du quai Branly - Jacques Chirac,
Paris, 10 April – 15 July 2018

Price: 3.600 euros

OBJECT PRESENTED BY:

Gregg Baker Asian Art

M.: +32 468 00 56 85

E.: info@japanesescreens.com

W: www.japanesescreens.com

A paper *kakemono* (hanging scroll) painted in ink with two seated skeletons drinking sake and eating fish. One of them sitting with his back to us playing the shamisen (three-string instrument) while the other holds a fan aloft in a joyous manner.

Inscribed: We are enjoying drinking, dreaming of flying and sleeping amongst the flowers, drinking merrily under the cherry blossoms, alas we feel dizzy – our eyes are swimming

Seals:

Right: *Ikken suito tenten shi* (In the spirit of acute drunkenness feeling as if ascending to heaven)

Left: *Kansetsu*

Awasebako (fitted box) inscribed:

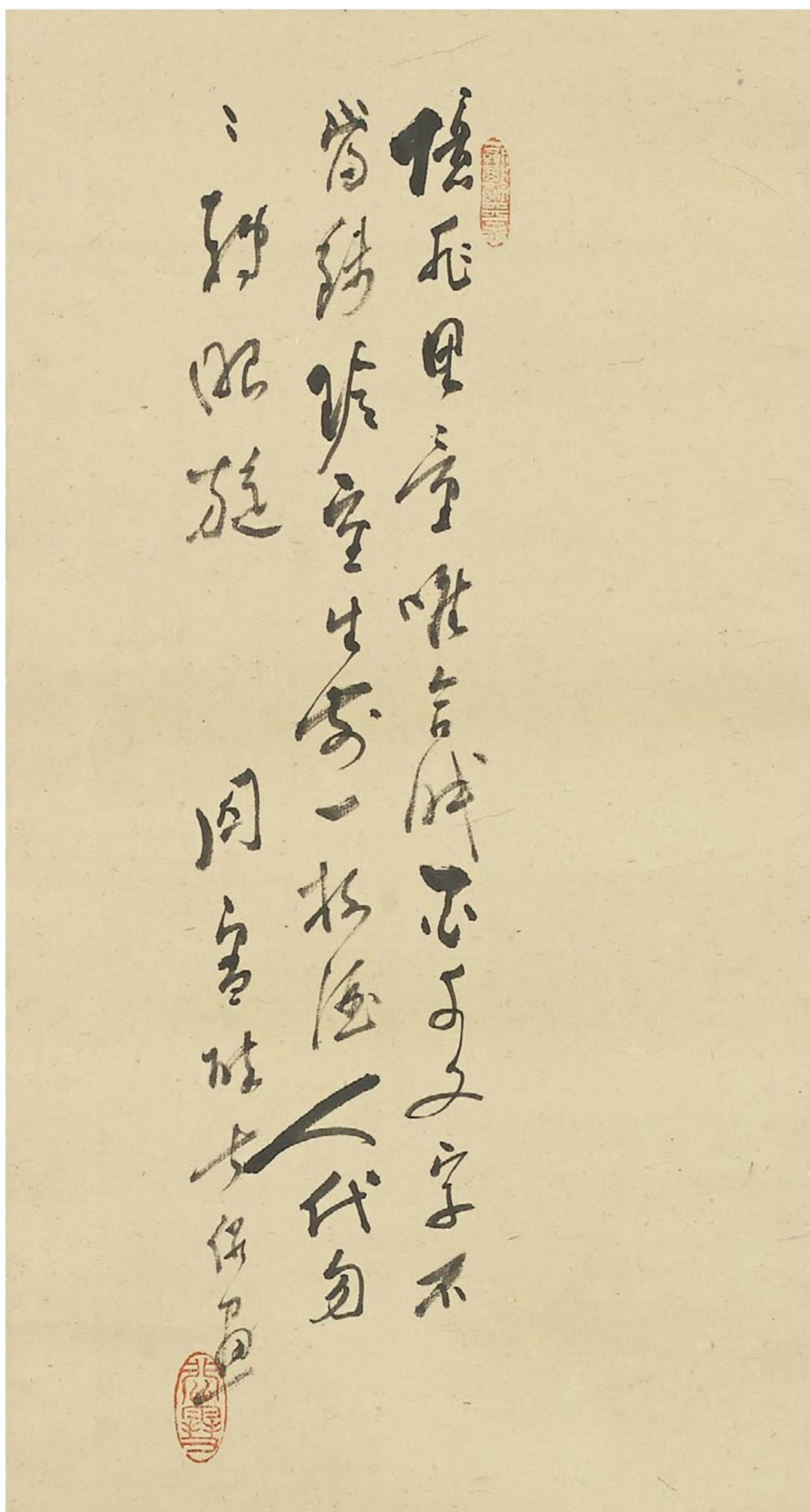
Label: *Kansetsu, jinsei shinri* (Kansetsu. Truth about life)

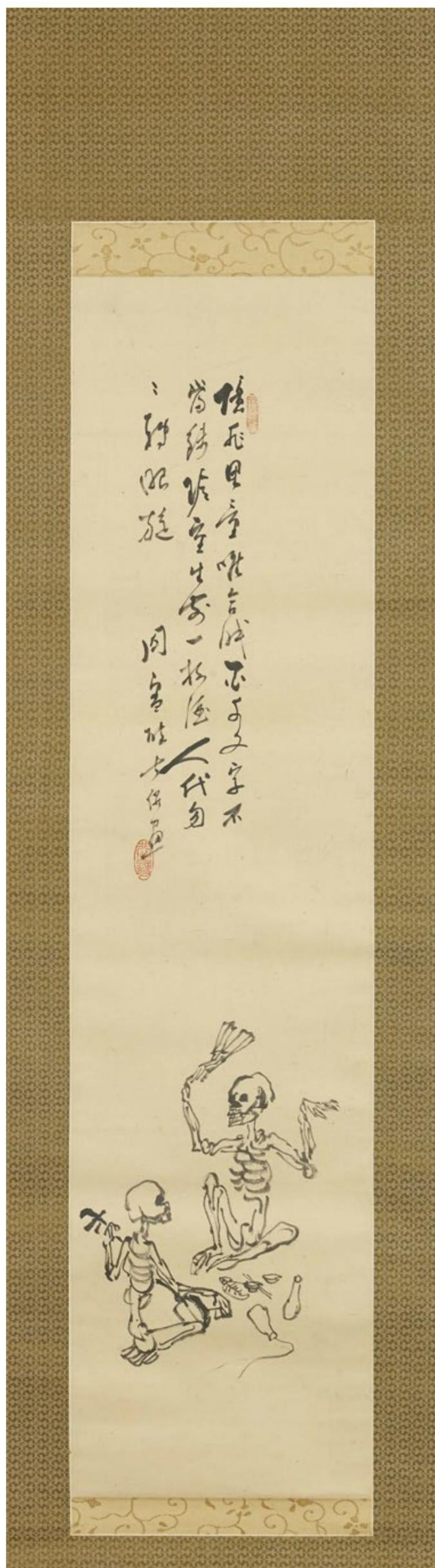
Label: *Kansetsu, gaikotsu sanzai* (Skeletons spending money like water, by Kansetsu)

Hashimoto Kansetsu (1883-1945). Given name: Hashimoto Kanichi. Gō (art name): Kansetsu.

A Japanese style painter Kansetsu was born in Kobe and worked in the Kansai area as a member of the second generation of the modern Kyoto school. He first studied under Takeuchi Seihō (1864-1942) and went on to study the *nanga* style as well as ancient Chinese and Japanese painting. In 1921 he studied in Europe and made several trips to China. Kansetsu was a member of the Art Committee of the Imperial Household and of the Imperial Art Academy as well as being a frequent exhibitor at the Bunten (Fine Arts Exhibition of the Ministry of Culture). In 1939 he received the Asahi Culture Prize.

Works by the artist can be found in the collection of: Kyoto City Art Museum, Kyoto; Metropolitan Museum of Art, New York; Museum of Fine Arts, Boston; National Museum of Modern Art, Kyoto; National Museum of Modern Art, Tokyo; Tokyo University of Arts Exhibition Hall, Tokyo; Yamatane Museum of Art, Tokyo.





25

**TANABE
CHIKUUNSAI II
(1910-2000)**

Hanakago Yamaji (Ikebana basket called Mountain Path)
Signed by *Chikuunsai zo* (Made by Chikuunsai) and seal by *Chikuunsai*
Japan
Circa 1944-1955
Bamboo *hōbichiku* (smoked *nemagaridake* bamboo), *Mutsume kikko-ami* (hexagonal plaiting)
Tomobako, otoshi and blue cloth wrap *furoshiki*
13 cm (h) x 24 (w) cm
Price on request

OBJECT PRESENTED BY:

Galerie Mingei
M.: + 33 (0)6 09 76 60 68
E.: mingei.arts.gallery@gmail.com
W: www.mingei.gallery

Hakogaki:

Top: *Yamaji, hanakago, hōbichiku* (Mountain Path, a flower basket, *hōbichiku* bamboo)

Back: *Tekisuikyo, Chikuunsai zo* (Made by Chikuunsai, at the Tekisuikyo Studio)



26

**A HANGING
FLOWER VESSEL
IN THE FORM OF A
CRESCENT MOON**

Japan

Edo period

19th century

Bronze

15,2 cm (h) x 25 cm (w)

Price: 3.600 euros

OBJECT PRESENTED BY:

Gregg Baker Asian Art

M.: +32 468 00 56 85

E.: info@japanesescreens.com

W: www.japanesescreens.com







27

**ŌTAGAKI
RENGETSU
(1791-1875)**

Tanzaku with Poem "Moon at the
River Side"

Signed by the artist

Japan

Late Edo period

Ink on paper

143,5 cm (h) x 30,5 cm (Diam.)

Inv. No. 20.008

Price on request

OBJECT PRESENTED BY:

Galerie Kommoss

M.: +49 177 6033 201

E.: info@galeriekommoss.com

W: www.galeriekommoss.com

Comes with fitted wooden box, with authentication by Tokuda Kōen (1935-2011), former abbot of Jinkō-in temple.

Rengetsu wrote numerous tanzaku poem papers, which were later mounted by admirers and collectors as hanging scrolls. Here, we have such a poem in Rengetsu's distinct handwriting, describing a scene of gazing the moon from a riverbank in Hirakata village by night. Hirakata is a city that lies at the Yodo river, which connects the cities of Kyōto and Ōsaka. The river is therefore a central route for exchanging goods and highly frequented by uncountable boats - even at night. Observing the boats and the moon from the riverside, Rengetsu poetically connects the movement of the boats with that of the moon, as if they were traveling together:

Moon at the Riverside

*My eyes float past
the reaching and pulling
on a riverboat...
walking with the moon
here in Hirakata village.*

水辺月

かわふねの
さすてひくてを
みながして
つきにかちゆく
ひらかたのさと

The scroll is certified by Tokuda Kōen (1935-2011), a specialist for Rengetsu works and former abbot of the Jinkō-in temple, where Rengetsu spend her last decade.

月夜

[illegible]



28

**KAWABATA KINSA V
(1915-1999)**

Large Tea Caddy with River Scene
Signed by the artist
Japan
Shōwa period
Wood, lacquer, gold and silver
7,5 cm (h) x 7,4 cm (Diam.)
Inv. No. 18.018
Price on request

OBJECT PRESENTED BY:

Galerie Kommoss
M.: +49 177 6033 201
E.: info@galeriekommoss.com
W: www.galeriekommoss.com

Comes with fitted signed and sealed wooden box, sealed silk cloth and extra storage box for protection.

Fantastic *maki-e* tea caddy with a river scene showing reed and traditional stone baskets (*jakago*) in *takamaki-e* on a polished black lacquer ground with fading *nashiji* decoration (*togidashi-e*). The skillful use of golden applications and the masterful composition makes this large tea caddy (*ō-natsume*) not only a visually complex but also a haptical appealing object. Much attention is paid to the rendition of the traditional rock baskets, which were used in ancient Japan to manipulate riverbeds. Here, the golden baskets are fixed between brown *takamaki-e* trunks with rough bark and filled with flakes of cut gold leaves. Curly golden lines between them are suggesting the twisting waters of the stream. The inside is coated with silver powder. Rims in gold lacquer. The tea caddy is signed on the bottom in gold: *Kinsa-zukuri* ('Made by Kinsa').

Kawabata Kinsa V was born in 1915 as Miyoshi in Nara prefecture and learned lacquer at the age of 12 under the fourth Kinsa (Kawabata Taisaburō, 1891-1975) who adopted him in 1941. Miyoshi became the heir of the over 200-years old family tradition when officially changing his name in 1963. His works were regularly exhibited at the National Exhibition (*Nitten*) and he was honored by the governor of the Ōsaka prefecture for his merits in 1981. There is a popular saying in Japan underlining the importance of the Kinsa lacquer tradition: "Kinsa in the east, Sōtetsu in the west" (*Higashi no Kinsa, nishi no Sōtetsu*). These words are referring to two of the most influential lacquer traditions in Japan: The Kinsa family, which came originally from eastern Shiga prefecture, and the Sōtetsu family, which is from the old capital Kyōto in the west.

The storage box bears Kinsa's original handwriting: *Ashi jakago maki-e ō-natsume, uchi gindame* ('Large tea caddy with gold lacquer reed and rock baskets, silver coated inside'). The box is signed: *Kinsa* and sealed: *Kawabata*.

For reference works see for example Alistair Seton: *Collecting Japanese Antiques* (2004), p. 260.



29

TANABE CHIKUUNSAI I (1877-1937)

Ryu Rikyo tsuru hanaike (A hanging basket in the style of Ryu Rikyo)

Signed by *Chikuunsai zo kore*
(Chikubōsai made this) and seal by *Chikuunsai*

Japan

Circa 1912-1937

Susudake (smoked bamboo),
rattan and lacquer, Matsuba-ami
(pine needle plaiting), kikko-ami
(hexagonal plaiting), tessan-ami
(Clematis plaiting), knotting,
wrapping, braiding

Tomobako & otoshi

36,6 cm x 28,7 cm

Price on request

Hakogaki:

Top: *Ryu Rikyo shiki tsuru hanakago* (A hanging flower basket in the style of Ryu Rikyo (Yanagisawa Kien))

Back: *Taisho hinoe-tora shoshun, Kaifu nanso, Chikuunsai zo kore, with seal Chikuunsai* (This is made by Chikuunsai, early spring in the year of Taisho 15 (1926), at the Kaifu Nansho studio, (Sakai area, south of Osaka))

The basket is made in the style of Ryu Rikyo (Yanagisawa Kien, 1703-1758) who was a literati Nanga artist and often painted pictures of bamboo baskets filled with seasonal flowers and fruits. Tanabe Chikuunsai First was deeply influenced by Yanagisawa Kien and made several baskets honoring the artist. In 1914 (Taisho 3), when the Taisho Emperor visited Osaka, he made some Ryu Rikyo style baskets for the occasion. Later, a Ryu Rikyo style basket made by him was exhibited at the 1925 Paris Expo and won a bronze prize.

OBJECT PRESENTED BY:

Galerie Mingei

M.: + 33 (0)6 09 76 60 68

E.: mingei.arts.gallery@gmail.com

W: www.mingei.gallery





30

MAEDA CHIKUBŌSAI I (1872-1950)

Suehiro hanakago (Ikebana basket
called Expanding Prosperity)
Signed by *Chikubōsai* and Seal by
Chikubōsai
Japan
Showa 15 (1940)
Susudake (smoked bamboo) and rattan
Tomobako and otoshi
15 cm x 42,2 cm (including handle)
Price on request

OBJECT PRESENTED BY:

Galerie Mingei
M.: + 33 (0)6 09 76 60 68
E.: mingei.arts.gallery@gmail.com
W: www.mingei.gallery

Hakogaki:

Top: *Suehiro hanakago* (bamboo basket entitled
Expanding Prosperity)

Back: *Koki 2600-nen aki, Koyo Kuzenosato, Chikubōsai*
with seal Chikubōsai (This is made in the autumn of the
2600th Imperial Year (Showa 15, 1940) at Kuzenosato,
Koyo, by Chikubōsai]

Ajiro-ami (twill plaiting), braiding, wrapping and
knottings

